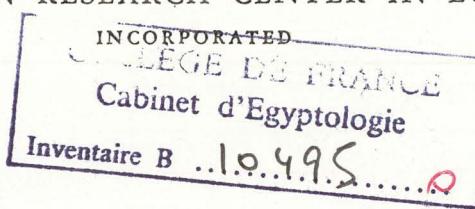


AMERICAN RESEARCH CENTER IN EGYPT

20 NASSAU STREET
PRINCETON, N.J. 08540
UNITED STATES OF AMERICA
TELEPHONE: 609-921-3797



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MEMBERSHIP DUES: (Include Newsletter and Journal of ARCE)

Individual Member.....	\$ 12.00
Student.....	7.00
Research Supporting Member (institutions only)...	2500.00
Institutional Member.....	500.00

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	Treasurer.....L. Carl Brown
	Cairo Director.....John Dorman
	Executive Secretary and <u>Newsletter</u> Editor..Lily M. Brown



The Board of Governors and Executive Committee met at the New York University Institute of Fine Arts, on May 23rd. Donald P. Hansen represented the Institute as host. ARCE President, Gustave von Grunebaum, chaired both meetings.

George R. Hughes, ARCE Vice-President, opened the Board of Governors Meeting with a tribute to Paul W. Lapp.

Among the decisions taken at the meetings were:

-ARCE will meet only where one of its Research Supporting Members can act as host.

-The budget for 1970-71 presented by the U.S. Director, was approved.

-ARCE will consider broadening its scope to include sponsorship of a greater variety of projects in Egypt.

-Brief descriptions of books published by people connected with the Center will be published in the Newsletter. Also to be included in future issues will be a list of new scholarly books published in Egypt.

-Members of the new Development Committee, appointed to work on attracting additional Research Supporting and Institutional Members are: L. Carl Brown, Chairman, Richard Ettinghausen, and Kelly Simpson.

-ARCE Annual Meetings will be held in Toronto, Canada on November 13 and 14, the weekend following the MESA meetings in Columbus, Ohio on November 6 and 7. In addition to meetings of Members, Board of Governors and Executive Committee, there will be a program of papers, and on Saturday evening a reception at the Royal Ontario Museum. Dr. Ronald J. Williams will represent the host, the University of Toronto. Dr. Donald B. Redford is in charge of arrangements.

ARCE sponsored projects and their Directors approved for funding by the Smithsonian in 1970-71 are:

Modern Arabic Literature II: The Drama

Gustave E. von Grunebaum

Operation of Center in Cairo

John Dorman

Fustat Expedition

George T. Scanlon

Continuation of an Epigraphic Survey and Maintenance of Chicago House

Charles Francis Nims

Excavation of a Stratified Pharaonic Site in the Egyptian Delta at Mendes (Maintenance)

Donald P. Hansen

Archaeological Field Work at the Ancient Egyptian City of Memphis

Donald P. Hansen

Archaeological Research at the Site of Hierakonpolis (Nekhen) in Edfu District (Maintenance)

Walter A. Fairservis, Jr.

Dr. William Kelly Simpson, member of the ARCE Board of Governors, has been appointed Curator of the Department of Egyptian Art, Boston Museum of Fine Arts. He will continue to hold his post as Professor of Egyptology at Yale University.

Dr. Farhat J. Ziadeh, also a member of the ARCE Board of Governors, is Chairman of the University of Washington's newly created Department of Near Eastern Languages and Literature, until recently a Graduate Group under the Classics Department.

DOWS DUNHAM HONORED

Dows Dunham, one of the founding fathers of ARCE, was recently honored by the Department of Egyptian Art and the Ladies Committee of the Boston Museum of Fine Arts by a surprise birthday party on the occasion of his 80th birthday. The birthday cake was in the form of a step pyramid. Greetings came from friends and colleagues all over the world including, from,

Egypt: Ahmed Fakhry, Labib Habachi, Serge and Nadia Sauneron
England: Cyril Aldred, Peter Clayton, I.E.S. Edwards, R.O. Faulkner, Bryan Emery, Larry P. Kirwin
France: A. Heyler, Jean-Philippe Lauer, Christian Desroches Noblecourt, Jacques Vandier, Jean Vercoutter
Germany: H. Altemüller, Hellmut Brunner, M. Dietrich, W. Helck, Fritze and Ursula Hintze, A. Mekhitarian, Ebehard Otto, Siegfried Schott
Netherlands: Adolf Klassens, M. Heerma von Voss
Sweden: Saeve Soderberg
Switzerland: Charles Maystre

Dr. Dunham was Acting Curator of the Egyptian Department (following the death of William Stevenson Smith) from January 1969 to July 1, 1970. He has now resumed his position as Curator Emeritus and will continue work on the publication of the results of the Harvard-Boston expedition of 1914 to 1946.

PAUL W. LAPP
August 5, 1930 - April 26, 1970

by
James M. Robinson

Director, Claremont Graduate School of The Institute for Antiquity
and Christianity, Claremont, California

Paul Lapp may be most immediately known to members of The American Research Center in Egypt as Director of the proposed excavation at Hamra Dom planned to investigate the circumstances of the burial of the Coptic Gnostic Library (Nag Hammadi Codices). When conditions in Egypt did not permit the dig as scheduled, the first expedition was deferred until December 1970.

Meanwhile, Paul had developed plans for an excavation in Cyprus at Idalion. In mid-April 1970 he went to Cyprus to begin work there. On Sunday, April 26 he was swimming at the Kyrenia beach and was swept out to sea by the strong undertow. His two companions were rescued, but Paul was reached too late. This sudden tragic end to a brilliant career, broken off just as it was reaching its prime, when the superior quality of the achievement was already clearly visible, cannot but remind one of the drowning of Percy Bysshe Shelley in the same Mediterranean waters a century and a half earlier.

Paul had begun training a group of younger Jordanian archeologists, and had been a consultant in the AID program for the Hashemite Kingdom of Jordan.

The archeological work Paul had achieved had been oriented primarily to Palestine. His Harvard dissertation, Palestinian Ceramic Chronology 200 B.C. to A.D. 70, had in view the clarification of the pottery sequences of the period relevant to the Qumran explorations. From 1960 to 1968 he was in Jerusalem, as Annual Professor, then Director, then Professor of Archeology, at the American School of Oriental Research. His Palestinian excavations at 'Aram el 'Emir, Tell el Ful, the Wâdi Dâliyeh, and Bâb edh-Dhrâ established him as an exacting and promising American Palestinian archeologist, brilliant and prolific. (Mr. Robinson is associated with the Hamra Dom Expedition.)

BOOKS RECENTLY PUBLISHED BY ARCE MEMBERS

Books Recently Published by ARCE members include:

A. S. Atiya, History of Eastern Christianity, British edition by Methuen, London 1968; American edition by Notre Dame University Press, 1968.

Charles F. Nims, Medinet Habu, VIII, The Eastern High Gate, Oriental Institute Publications, Volume XCIV, University of Chicago Press, 1970.

Of interest:

Abul-Gasim al-Nuwairi, Kitab al-Iilmam, Vols. I & II, Dairat-ul-Ma'arif al-Osmania, Osmania University, Hyderabad (India), 1969.

Fourteenth century Arabic MS. essentially on the history of Alexandria, expanded to include the Mediterranean and other literary aspects.

RESEARCH FACILITIES IN THE U.A.R.

by
John A. Williams

Reprinted, by permission, from MESA Bulletin Vol. 4, No. 2, May 15, 1970

The United Arab Republic is at war. The war is not desired here, and Egyptians are very bitter at American policy in the conflict. Nonetheless, the research climate in Egypt is one of the most generous and tolerant to be encountered in the Middle East, and the problems American researchers encounter here will be considerably less than the situation could justify. However, they may be pointedly reminded from time to time of the context in which their research is taking place, and if they are indiscreet in their personal contacts with Egyptians, they will be quickly declared non grata and asked to leave by the Ministry of the Interior.

Cairo is a very agreeable place in which to live, and a great cosmopolitan capital. It is also a chief city of the "third world," the largest city in Africa, the center of Arabic-Islamic culture, and the major surviving medieval Muslim capital. Many intellectuals and officials speak French or English; a few speak German. But, Arabic is important here, and even enough to exchange compliments can be helpful. The city offers one a bewildering richness of research opportunities, and this essay can be only a rough outline of rules and resources. Alexandria is essentially a modern city, however paradoxical this sounds. It has its own special interests and attractions, but these hardly compare with those of Cairo.

For most archives, and for the National Library, the researcher will need a clearance. At present, these clearances can take from three weeks to six months from arrival to complete, and this fact virtually precludes the "quick raid" sort of research on archival materials.

For a stay of over three months (on a regular tourist visa), a temporary residence permit becomes necessary. The unattached researchers will not receive one: an accepted sponsoring local institution is a must. The two most likely sponsors are the American Research Center in Egypt and the American University in Cairo; a

Fulbright Commission office also assists people on Fulbright Program grants. Naturally, since the sponsoring organization must assume responsibility for the researcher's movement and activities, it is necessary to inform it in detail of one's research interests and plans well in advance of coming to Egypt. If one is on any research grant other than those of the American Research Center, the American University, or the Fulbright Program, it will be necessary to contact one of these organizations and ascertain whether they are willing to extend their sponsorship. Other sponsoring organizations would be U.A.R. ministries and the national universities.

Obviously, in the present climate, letters of introduction, recommendations, and personal contacts with officials assume a higher importance than ever, and in the U.A.R., as in other Middle Eastern countries, they have always been advisable.

For over a year, foreigners have not been allowed outside Greater Cairo, Greater Alexandria, and the communication routes between them, plus Aswan and Luxor (communication by train or plane only), without a special permit, which can be burdensome and time-consuming to obtain. It will be seen that this rules out many types of social-science research, but such types of research encountered many difficulties even before June 1967. Hence, a car is not especially desirable here, although it may be agreeable, and taxis and local transportation are very inexpensive. Acceptable housing is available even in the center of Cairo at prices of \$100 to \$150 per month for a furnished one or two-bedroom apartment, but this usually necessitates hiring a cook-houseboy at about \$45 per month to do the marketing, cleaning, and food preparation. With prices in this range, most Americans choose the space and privacy of an apartment, but it should be pointed out that pleasant medium price hotels with pension are also available.

Wire-tapping, mail-censorship, and police surveillance are to be expected. Some such measures are common in many developing countries with less reason to fear for their security and less reason to be suspicious of foreign researchers than Egypt. What surprises one more is the sunny humanity and genuine expressions of good will that one encounters among Egyptians at all levels.

No matter what the nature of one's research, he will have to be accepted as a human being first. Here the situation is best described by al-Ghazali: "One should behave kindly and cheerfully with a good temper to everyone, and treat them according to their station in life." Socialist modernization has not done away with sensitivity for questions of another's place and persona, and breezy egalitarianism and false humility are both quickly spotted and quickly resented.

Attitudes to research, as opposed to the researcher, are much the same as in other countries of the area. All research arouses some suspicion, and the more one deals with ordinary Egyptians, rather than scholars and officials, the more uncomprehending this suspicion is likely to be. Cooperation with a local scholar can be the happiest arrangement, beneficial to the researchers and to the progress of their work, and one should try wherever possible to find an Egyptian co-worker. At the same time, one must expect that many Egyptian scholars will be nervous at becoming involved with people who may bring them problems, and the closer the research comes to the modern period--hence more "political"--the greater this lack of ease may be.

Library Facilities

While there are many libraries in Cairo, none of them are all-inclusive. The most convenient reference library to use is certainly that of the American University in Cairo. It is centrally located, has an open-stack system, operates fairly

efficiently, and is generous about letting accredited visitors use its facilities (not with borrowing privileges, as a general rule). Its collection is small--only some 62,000 items--but well-chosen, and contains many of the important works of western scholarship in Arabic and Oriental Studies. It has some quite rare items, particularly in its special collections for which special permission to use must be secured. It also has some surprising lucunae.

The National Library, Dar al-Kutub, in Maidan Bab al-Khalq, has some 588,000 volumes of all sorts, but is not very well supplied with modern foreign publications. The director, Dr. Mahmud Shiniti, is a very knowledgeable and helpful library expert who does not make all of the rules he implements. Clearance at present takes about two months to obtain. Particularly sought after is the great Arabic manuscript collection; one of the largest in the world. Microfilms of these are not always easy to obtain, but it is possible to consult them on the premises and to have hand-copies made. The manuscript cataloguing system is not well organized, and is mainly by titles. In some cases, it is possible to have permission for a photocopy--this appears to be something which changes from time to time.

Al-Azhar University also has an important collection of manuscripts--how many, I have never learned, but it is certainly to be consulted in a manuscript search.

Cairo University's general library (exclusive of the Faculty libraries) has about 204,000 volumes, and valuable items from former private collections. It is so frustratingly organized that finding an item can be very trying. Dar al-Kutub is preferable but people at Cairo University are very sympathetic and helpful.

In Alexandria the best library is that of the University of Shatbi. It has about 96,000 volumes and 1,200 Arabic manuscripts. There are also the ten division libraries, with many other volumes.

Research Institutes

Cairo has several foreign archaeological institutes with invaluable specialized collections and facilities. The best library is certainly that of the Institut Francais d'Archeologie Orientale, in Munira, with some 42,000 volumes on Egyptology, Islamic Art and History, Semitic Studies, Arabic Literature, and Coptic. Permission of the Director, Dr. Serge Sauneron, is necessary for use on the two mornings per week when guests may consult the library. There is also an excellent press and publication program.

The Deutsches Archäologisches Institut on Sh. Gazira al-Wusta, in Zamalek, specializes in Egyptology, Coptic Studies, and Islamic Archaeology, and has a collection of about 16,000 volumes, and a valuable photography collection. The Egyptian Society of Historical Studies, Sh. Nasir al-Din, permits guests introduced by members to use its 16,000 volume collection on Egyptian history.

The American Research Center in Egypt, directed by John Dorman, maintains a small library in Cairo where scholars may work and seek advice; it is maintained primarily for the use of ARCE Research Fellows (11 presently) but is open to all scholars. Twice yearly orientation tours are conducted for Research Fellows but any scholar may join the tour. Presently the Center is sponsoring 8 expeditions in archaeology and Egyptology.

The Academy of the Arabic Language, at 26 Sh. Murad, Giza, has a library of some 21,000 volumes, and a collection of manuscripts.

The Institut Dominicain d'Etudes Orientales, Sh. Masna^c al-Tarabish, ^cAbbasiya, should be singled out for special mention. Its library has 27,000 volumes on Patristics and Islamic Studies; several of the monks--Pere Anawati and Pere Jomier, for example--are scholars of the highest rank, and the atmosphere is one of welcome and scholarly devotion.

One of the most valuable collections is that of the Institute of Arabic manuscripts of the League of Arab States, in Maydan al-Tahrir. Here there are over 20,000 microfilms of Arabic manuscripts, many from collections outside Egypt, and the Assistant to the Director, Mr. Rashad ^cAbd al-Muttalib, is famous for his bibliographical expertise and his sensitivity to the needs of foreign researchers. It is open from 9:30 a.m to 1:30 p.m. every day except Fridays and holidays.

For work among the medieval monuments, a visitor's permit from the Antiquities Department (behind the Egyptian Museum) is necessary, with another one for photography. These can usually be obtained in one day.

At the American University in Cairo, the Social Research Center, originally established to undertake contract research, has developed an ongoing research capacity for dealing with the Egyptian social problems and providing advanced training for young researchers. Because of the importance of the population to Egypt and to research, the entire facilities of the Center have been committed to a comprehensive population study with an individual, family, and group focus; the project, begun in 1966 and interrupted the following year, was revived in 1969 and continues with the cooperation of the Ministry of Health and the Executive Council for Family Planning, and with the renewed support of the Ford Foundation. A second project, also Ford-supported, involves cooperation with the Egyptian Authority for the Utilization and Development of Reclaimed Land and the Institute of Land Reclamation of the University of Alexandria in the study of resettlement and relocation in Egypt, Sudan and Libya, to begin in the summer of 1971; the project is successor to the Center's previous Nubian resettlement study. Dr. Leila Hamamsy directs the Center.

Two research activities in the natural sciences also welcome scholars and have social science ramifications: the Naval Medical Research Unit conducting research in tropical diseases, and the Solid State Materials Research Center of AUC which is examining the use and impact of new construction materials.

Archive Collections

Documents of inestimable value to the social historian, biographer, economist, or general social scientist can be found in the archive collections of Cairo. Arabic, obviously, is essential. So too are time and patience, and willingness to make friends, where possible, with the people whose help one needs to properly work with these materials. Abstractions and impersonal causes generate little enthusiasm, but people will go to some lengths in order to help a friend. A friend, too, is someone whose attention they may legitimately claim, from time to time, to exchange views with, to tell their difficulties to, and perhaps to invite home for a meal.

The chief problem, once one has been accepted, is to locate one's material. Browsing-permission in the collection is extremely desirable, and not impossible--but not easy--to obtain. Frequently one is told, "We will give you anything you

want to look at. Only tell us exactly what you need." But usually, a researcher does not know exactly what he needs--he is on a trail, but does not know where his material is located, or in what compound with other materials it may be found. Thus one should first of all ask for the indexes, the abhath. In many cases, they will be incomplete but they will show one where to look. After this one should begin to go through the promising-looking dossiers. It often occurs, since there is overlap in the collections, that the records one is looking for are to be found in a different archive.

Also efforts are being made to organize the archives more satisfactorily and to bring like documents together. Until this is done there will be an apparent confusion. The most important collections are the following:

Dar al-Watha'iq al-Qawmiya, the National Archives, located on the citadel area, and under the Ministry of Culture. Permission and clearance currently takes one month or more to obtain--along with the permit for Dar al-Kutub. Some of its materials, the newspapers and periodicals, have been moved to Dar al-Kutub, and it is planned to move both the archives and the Library to new quarters in Zamalek. At present there are many 19th century documents here, the cabinet records, political, social and economic records, consular and chancellery records, and some court archives; there are also waqf records of the Mamluks, going back as far as the 13th century. Experiences here differ greatly: one man finds it very trying and impersonal; another finds the people in charge extremely helpful and sensitive to the needs of scholarship.

The same may be said of the Dar al Mahfuzat, halfway up the citadel hill. This is under the Ministry of Finance, and permission to use it is extremely difficult to obtain, not only for Americans but for anyone. Even if granted, it may take months to obtain. In general, one needs to be very well recommended, and one's research needs to be judged harmless, if one is to work here. Here are kept financial, tax and administrative records of modern times, the provincial court records back to the Ottoman conquest, some court archives, chancellery records. There are vast amounts of land records, pension documents, and information on former government employees. The material is regarded as classified, and access to it is by no means a simple matter. Many of the documents are written in special script which needs to be deciphered, and they are only partly indexed, and organized with no attention to the needs of scholarship.

The Daftarkhana of the Ministry of Waqfs is located in the basement of the Ministry. Other archives, the Sijilat Ahliya, are located at the top of the building. Clearance here can take a long or a short time depending on whom one is presented by. Permission to go from the basement to the roof has to be given each time one makes a trip, as a rule. An interesting personal report of this and other waqf archives may be found in a report by Daniel Crecelius in the October issue of the American Research Center in Egypt Newsletter. I should also mention here that I am indebted to Mr. Robert Hunter for an account of his recent experiences in Cairo archives.

The Daftarkhana and the Sijilat Ahliya are both records of waqfs organized by donor and date, and are rather well indexed. The family waqfs of course provide indispensable information on genealogies, family records, land transactions, sales, and minute descriptions of the endowment.

The waqfs of the former royal family are for the most part located in an upper story of the Rifaci mosque. These were apparently very carefully kept records. Indexes are in the Dar al-Watha'iq.

The Shari'a Court archives in Shubra contain the court records of the city of Cairo back to the 16th century. The documents are written in crabbed, nearly illegible hand-writing, and have to be read aloud to one, usually by one of the employees trained to deal with the material. Clearance is obtained through the Ministry of Justice. The daftars are well organized and easy to use and Dr. Crecelius pronounces this "the most valuable depository of historical source material in Cairo."

General Remarks

It is relatively easy to obtain permission to work in Dar al-Kutub and Dar al-Watha'iq. It is probably wisest not to ask for permission to photograph materials until one has worked there for awhile and won acceptance.

In general, if one wishes to use archival materials, it would be best to arrive in Cairo on a three-month tourist visa, well-armed with letters of recommendation and credentials. One should spend one's first weeks making calls, establishing exactly what it is that one hopes to achieve, and visiting local scholars. If possible write beforehand or arrange to meet with foreigners who have actually worked in the archives, and who have very useful suggestions. There are not many foreigners working in these lines and one's interests will soon be known. At the same time, one should apply to use the Dar al-Kutub and the Watha'iq. One should make inquiries after awhile about the most courteous and efficacious way to approach getting permissions for the archives. One should be active in establishing that one has come with good intentions and as a friend, and one should be patient in waiting for the results. One year is almost too short, and most of your work will be jammed into the last weeks--if you are lucky. However, once you have been accepted, you will be astonished by the hospitable and generous treatment of those you must work with. And don't offer gratuitous advice to Egyptians you meet or be patronizing; no one is in the mood for it. If you are not prepared to do all this my earnest advice must be, don't bother.

MODERN EGYPTIAN HISTORIOGRAPHY

by
Jack Austin Crabbs, Jr.
ARCE Fellow

The year 1798 is commonly regarded as the beginning of the "modern period" in Middle Eastern history, although it is of course no magic dividing line and does not apply with equal validity to all Middle Eastern lands. 1798 might be more appropriate to Turkey, for example, and somewhere around 1860 to Iraq. In the case of Egypt, on the other hand, 1798 has particular relevance, in that it marks the beginning of the three-year French occupation. And whether or not one approves or disapproves of the French expedition, it had certain undeniable effects on the course of Egyptian history. From 1798 on, we can say that Egyptian and Western history truly begin to merge. If Taha Husayn's analysis of Egypt as part of the Western mainstream did not apply prior to 1798, it certainly seems to apply with constantly increasing validity to the nineteenth and twentieth centuries. For all that it portends, Egypt in modern times, although never really losing its identity as an Islamic, Arab land and in the final analysis as Egypt--separate and distinct

from her Arab neighbors, with her own peculiar historical, geographical, and intellectual concerns--is part of the Western world. Moreover, her relationship with it (and in this she is by no means alone among the nations of the Eastern hemisphere) has at least up until recently been rather in the form of a one-way street. Politically, economically, and culturally, the West has altered deeply her way of life, and she has had to react as best she could to the Western impact. At times the reaction has been one of gratitude, at times one of anger and frustration. Egyptian politics, economics, society, literature, and finally the Egyptian historical consciousness all reflect this phenomenon of "stimulus-reaction," to use Toynbee's phraseology. Each may be studied with profit, in order to arrive at a fuller understanding of the Egyptian people, their history, and above all their comprehension of that history.

Like modern Egyptian history, modern Egyptian historiography may be conveniently said to have begun with the arrival of the French in 1798. This does not mean that any particular historical work appeared in that year or that any major historian was born in 1798, although Rifa'ah Rafi' al-Tahtawi was, it is true, born only three years later. Rather, the French expedition furnished a group of historians with subject matter which they apparently considered of enough import to record. In addition, the French seem through personal contact to have influenced directly men like 'Abdullah al-Sharqawi, Isma'il al-Khashshab, Niqula al-Turk, and of course 'Abd al-Rahman al-Jabarti. The latter's period of historical productivity began around the time of the French expedition, and it is to a great extent for this reason that we date the beginning of modern Egyptian historiography from 1798.

There are, however, problems inherent in such a periodization. It is true that virtually no historian of modern times has been immune to the magic of al-Jabarti's narrative. Coming, as far as we know, almost out of a vacuum, he produced a history at once both traditional and modern. His powers of social observation in particular were so acute that one is tempted to carve out a special notch for him in the evolution of Egyptian, or, for that matter Middle Eastern, historiography. I cannot but feel, however, that it is a mistake to elevate al-Jabarti too far above the medievalists. His techniques were still by and large "traditional", and he produced a work with obvious strong affinities to the medieval Islamic chronicle and biographical tradition. His striking social and cultural awareness of what was happening to the Egypt of his time may be due as much to the events themselves as to the man recording them. In other words, the very changes which the French introduced into the fabric of Egyptian life compelled him to write a rather different kind of history than had been written for centuries past--more "institutional" and socially and ideologically analytic. One might compare him to Ibn al-Athir, who also found it necessary, from the very nature of events, to describe the customs and social organization of the Mongol hordes. Al-Jabarti must have been faced with the same problem and in addition seems to have been quite fascinated by the strange new conquerors. It is perhaps more for these reasons than for any presumed but as yet unsubstantiated mature historical tradition upon which he was able to draw that his history appeared different from its predecessors.

After al-Jabarti, the next major figure in the evolution of Egyptian historiography is of course Rifa'ah Rafi' al-Tahtawi, whose activities extended over the reigns of Muhammad 'Ali, Sa'id, and Isma'il. Al-Tahtawi has contributed in many ways to the cultural development of modern Egypt--as an administrator, educator, and disseminator of new ideas. All these roles have received much attention. On the other hand, he is less known as a historian, although, according to Jamal al-Din

al-Shayyal, his Kitab Manahij al-'Albab al-Misriyyah fir Mabahij al-Adab al-'Asriyyah was the first "modern" Egyptian historical work. Ignoring for the moment al-Tahtawi's writings on the pre-modern period, the only other book he wrote on modern history was the famous Takhlis al-'Ibriz fi Talkhis Bariz. It is on the basis of these two works that his contribution to modern Egyptian historiography must rest.

Upon examination, it will be found that neither of these two works, Professor al-Shayyal notwithstanding, is really history as we understand it. Takhlis al-'Ibriz is essentially a traveller's account of Rifa'ah's trip to Paris. It does, it is true, contain valuable comments on modern Egyptian history. But they are interspersed with a variety of other information, and the whole can in no sense be considered a history of modern Egypt. Similarly, in the case of Manhij al-'Albab, we are confronted with a work containing some historical elements and a great deal else as well. Even the "history" is of meager quality--naive, uncritical, and poorly organized. And the major part of the book is devoted to such disparate themes as irrigation projects, public utilities (al-marafiq al'umumiyyah), provincial governmental reform, tafsir, etc. Al-Tahtawi certainly had objectives other than those which usually appeal to the historian when he wrote the book, but unfortunately time will not allow us to go into these here.

During the last half of the nineteenth century and the early years of the twentieth century, historical studies grew in popularity in Egypt, thanks to the efforts of men like al-Tahtawi and later Ali Mubarak. Al Tahtawi had seen to it that history was included as one of the disciplines in the Madrasat al-'Idarah wa'l-'Alsun, and 'Ali Mubarak encouraged its study in an official capacity as well as writing the monumental Al-Khitat al-Tawfiqiyyah, subsequently a model for scholarly historical research. On the other hand, neither Al-Khitat al-Tawfiqiyyah nor the later works of 'Amin Sami or Jirjis Hunayyin were really history. We might call them compendia. In fact, 'Amin Sami very appropriately entitled his Magnum opus an "almanac." He did a magnificent job of collecting source materials, but he did not write a "modern history". He claims to have modelled his work on that of al-Maqrizi, indeed a more fitting description for Taqwim al-Nil than the comment one so often hears in the West, i.e., that 'Amin Sami's books are some of the best historical works to come out of Egypt.

Along with the new academic interest in history there appeared a spate of new historians, some of them attached to government circles as al-Tahtawi and 'Ali Mubarak before them, some independent, and all "amateurs" in the sense that they were not professionally trained in university faculties of history. I am referring now to men like Mikha'il Sharubim, Isma'il Sarhank Pasha, Mustafa Kamil, Muhammad Farid, Jurji Zaydan, Salim Naqqash, etc. Such men might conveniently be called the "Pre-Moderns". Their historical works were by no means free of faults: they could at times be barely distinguishable from the chronicle and at times too engaged to be of much value. On the other hand, they could also at times be fairer and more balanced treatments than what one finds today! Egypt was at that time on the threshold of modern historical writing.

After World War I Egypt reached maturity in terms of historians and historical writings. The transition appears to be rather abrupt, and the history of Jurji Zaydan may well be virtually the only missing link in this evolution. This is at least what one contemporary scholar believes, and the present author tends to agree with this appraisal, since of all the Pre Moderns only Zaydan, whose work appeared in 1925, exhibits a real tension between the old and the new. It is indeed only a small step from Zaydan's Tarikh Misr al-Hadith to modernity.

After we leave Zaydan, we enter the world of the professionals, and the difference is at once apparent, even to the untrained eye. This is not, however, to say that amateur historians disappear completely. 'Abd al-Rahman al-Rafi'i, Egypt's best known historian and a prolific writer, is an outstanding example of the amateur who has done valuable work. On the other hand, al-Rafi'i's books suffer from very obvious faults and will not stand up in comparison with those of professionals like Shafiq Ghurbal and Muhammad Sabri. It is in fact no exaggeration to say that Egypt has yet to produce something better than Ghurbal or Sabri, whose works compare favorably with anything the West has to offer. In addition, 'Abd al-Rahman Zaki and Umar Tusun, although by our previous criterion "amateurs", must in fact be included in the ranks of the professionals. Some may even feel that their work was more carefully done than that of Ghurbal or Sabri, although this I tend to doubt. In any case, they are far less original than the latter two, if not less competent.

By the time we reach 1952, a more meaningful dividing line in this case than 1945, Egypt may safely be said to have passed the take-off point in historiography, not only qualitatively but also to a great extent quantitatively as well. In addition to the already mentioned names, new men were appearing almost yearly. Sabri and Ghurbal, in particular, were far from being simply researchers and considered one of their main functions that of turning out capable young historians as rapidly as possible. It is to them and a few others that Egypt owed her new crop of mature scholars such as Jamal al-Din al-Shayyal, 'Ahmad 'Ahmad al-Hittah, 'Ahmad 'Abd al-Rahim Mustafa, Muhammad 'Anis, 'Ahmad 'Izzat 'Abd al-Karim, Muhammad Fu'ad Shukri, Muhammad Mustafa Safwat, etc. All these men have made valuable contributions to our knowledge of modern Egyptian history, and their words are deserving of much more attention in the West. There is nothing second-rate about what they do, and there is much we can learn from their own history.

After the Revolution of 1952 and the rather sharp turn toward socialism after 1961, the picture becomes considerably more hazy. According to the Constitution of 1961 (Mithaq), historians were called upon to rewrite the modern history of Egypt, on the assumption that the "true" history of the country was still more or less unknown. This "appeal" met with various reactions. Some historians stopped writing altogether. Others tried to "up-date" their approach. And still others wholeheartedly accepted the new state of affairs. It is neither the time nor the place here to go very deeply into the consequences of this evolution. Let us be content with the observation that for many, historical writing has, as so often in the past, once again become a means rather than an end. Only time can tell how long this state of affairs will endure.

MUSINGS OF AN ARCE FELLOW AT WORK IN CAIRO

Most of the value of historical research depends on the skill with which the archaeologist (hereafter called A.) and the philologist (called P.) record the documents of a distant past and transmit their findings to the scholar (S.) who, often far removed from the basic material--the ancient monuments--must rely on these reports to construct his history of a country, a people, a civilization, an art.

A., P. and S. are rarely one and the same person although, among Egyptologists, each S. has to be something of a P. as well as an A. P. is usually not a good A. and vice versa; yet P. is often the one who will write a book on Egyptian archaeology or even art at the drop of a hat or the beckoning of a publisher.

The task of A. this winter and spring in Cairo had been to make an adequate record of as many unpublished sculptures of the Late Period (700 B.C. to A.D. 100) as possible, partly to fill the Cairo gaps in an international undertaking known as the CORPUS OF LATE EGYPTIAN SCULPTURE and partly to assemble material for a new volume of the Catalogue général des antiquités égyptiennes du Musée du Caire. This volume will include some fifty-odd statues of private persons who lived toward the end of the Third Intermediate Period, during the Kushite domination and in the transitional period from Dynasty XXV to Dynasty XXVI, whose sculptures were found in the cachette of the Great Temple of Amun at Karnak well over sixty years ago and have not yet been published in the earlier volumes of the Catalogue général dedicated to that famous find.

All these statues are made of stone; they are inscribed with the name and titles of the person represented, with his genealogy and with prayers to the gods, mostly the gods of Thebes. The statues are on view in the Late Period rooms of the Cairo Museum, but since the inscriptions cover not only the front, but also the sides and backs, only a portion of the texts can be seen through the glass fronts of the huge old-fashioned wall cases. Furthermore, very little of the modeling and the physiognomy of these statues can be fully appreciated through the glass, and in order to make an adequate record of each sculpture--pleasing both A. and P.--it has to be taken out of the case so that A. can describe and measure it and P. can study the inscriptions which offer a fascinating picture of the clergy and administrators of Thebes more than two and a half millennia ago.

Once upon a time objects had been moved rather freely in and out of the Cairo Museum, but gradually, through the nineteen twenties and thirties, the last European curators of the Museum worked out a system for the better protection of portable objects, and this system was further improved when an Egyptian staff took over in the forties. Since keys can easily be duplicated, no case is ever opened by a key alone. Instead, they are closed by large wood screws which hold the front glass panels to the frame of the case, and panel and frame are wired together. Then the two ends of the wire are "locked" by two lead seals which bear the mark of the clamps of one of the curators of the Museum and of the Chief Curator.

Before a case is opened the curator in charge and a policeman inspect the lead seals to see that they are intact and bear the clear imprint of the two different clamps employed. Then the wires that join the metal flanges on case front and case frame are cut, and immediately the lead seals are hammered flat on the stone floor so that they can never be used again. A carpenter does all this under the eyes of curator, policeman, reis (foreman of the work gang) and A., and then, standing on a ladder, he sets to unscrewing the case front, some of which are 8 to 10 feet high. The workmen lift it down, A. designates the statue or statues he desires to study, the reis lifts it out of the case, the number of the piece is read aloud and recorded on a scrap of paper, the paper is placed in the spot where the statue belongs, the policeman makes his own record of the action taken, the workmen replace the case front, the carpenter screws it back in place, and finally the wires are laced through the flanges and fresh lead seals are put back on. The seals are clamped fast, all present inspect the seal, the whole matter is reported to a police sergeant who also inspects the seals, and finally curator, reis, carpenter and sergeant leave the scene, and A. is alone with his statue. Not quite alone, though, because a workman, a policeman and often a younger curator are detailed to be present at all times while A. is working with the statue, which, incidentally, may be quite heavy so that assistance is indeed needed in order to move it and to study it from all sides.

To make an adequate record of an ancient monument, and especially of a sculpture entails several methods, none of them entirely satisfactory. The aim is to provide data which present the statue in detail to S. who has no access to the original under ideal conditions. The first means of recording therefore is to write a concise description of the figure, stressing features not readily visible in a front-view photograph. The use of a flashlight is indispensable, and when A. uses it to overcome the diffusing effect of daylight he never fails to be amazed at the mass of detail worked out by the ancient craftsman, much of it never apparent in normal light. Why did they do it, and especially, how did they do it? Under what conditions did they create subtleties of modeling in a dark gray granite block statue with inscriptions which can be perceived only by one able to manipulate the 150 pound sculpture in a raking light?

A.'s description includes, apart from details of modeling, the manner in which the eyes are formed, with or without eyebrows and cosmetic lines in relief, the presence of a philtrum (lovecup) on the upper lip, the use of a drill in the corners of the mouth, the form of the worry-lines, and--when the figure shows a bare torso--the relationship of chest to rib cage and abdomen: all sculptural criteria which are important for the evaluation of a piece of sculpture and for its attribution to a given studio and specific period.

The use of a tape recorder in this kind of work has often been debated, but A. shuns it for several reasons. A tape stores information accurately, but it does not make this information easily available until the material has been typed out. This involves two processes, dictating and typing, making this kind of record very expensive. If the material is not typed it is hard to retrieve. Imagine the descriptions of a dozen statues stored on tape! How can A. ever "look up" the information quickly? The eye running over a page still scans a mass of information better than the ear. Also, A. has developed a kind of shorthand over the years that serves his purpose well with a minimum of waste motion and a great economy of words, and there he has all the information he needs at a glance.

No written description however can ever fully render what is seen by the eye, and therefore the second means of recording is visual, which in the case of statuary means photography. The employment of an expert draftsman who is also an artist would be preferable, but his services are beyond the means of A. and his backer, the ARCE, although for recording flint and pottery, for example, the archaeological draftsman is still widely employed.

Not so for sculpture, however, since unlike a pot, which needs recording from only one side, or a flint which has only two sides to be drawn, a statue has to be recorded visually from all four sides, even if eventually only two sides will be reproduced in print. It is unlikely that an opportunity will soon again arise to remove a statue which has never once been moved from its exhibition case in more than half a century, thus it is far more sensible to photograph all modeled sides when the pièce is available.

Experience has shown that what was once considered unnecessary has over the years become very important indeed. Take for example the typical Egyptian block statue which shows a man wrapped in his cloak and squatting on his haunches. Originally A. photographed these statues from all four sides only, but he soon learned that the position of the arms, the way in which the hands are modeled in relief, the objects held in the fists are all of major importance in the archaeological assessment of a piece of sculpture, and therefore he now records all block statues from above as well as from all four sides.

This means five photographs at least, and a sixth--a detail of the head--if it is a statue of art-historical value. The ideal working arrangement would be to have a competent photographer take these pictures under studio conditions in a fixed set-up with lamps and background permanently installed ready for shooting. But this in view of the mass of work involved in Cairo is impossible, because to move statue after statue to a studio, or to install a studio in the exhibition gallery, is out of the question, and so the photography has to be done on the spot. It would, of course, be well to have on hand a trained photographer, a specialist in rendering sculpture well, but such people are very scarce, and to direct one of lesser competence takes so much supervision, time and effort that A. does most of his photography himself in situ. The equipment is portable and very simple: a stool for support, a white background, a 35 mm. camera on a tripod, and an electronic flash (strobelight) or two--but there are problems.

Light in nature comes from above, and man was created to be seen in his most characteristic aspects with the light coming from in front and from above. The modeling of a human face can be seen well in all its detail only when the light falls on the face from above, and most works in the plastic arts--especially architecture, sculpture and relief--are designed for a world in which the source of light is overhead.

The Egyptians were well aware of this. If one looks at an Egyptian statue which faces a window, it appears to be well lit; the contour is perfectly visible, and most features--as long as they stand out plastically--can easily be noted. Still, masking the light from the window and holding a light over the statue (about six inches in front of the nose and not over the crown of the head) one is struck by the wealth of detail in the modeling which suddenly becomes noticeable when the source of illumination lies overhead and not just directly in front. Obviously, the craftsman who fashioned the statue was well aware of numerous details of man's features not normally visible in direct frontal lighting, and he modeled these details with the help of an illumination which is not known as yet and which we cannot duplicate with ease today.

At any rate, to assess and evaluate semi-permanently the modeling of a piece of sculpture one's best means of documentation today is photography--unless one makes a cast of the statue to be recorded. But photography is supposed to record too many things: what the eye perceives in visual inspection under changing lighting conditions, what the touch reveals to the fingers gliding over a sculptured surface, and above all what the mind registers under the influence of visual and tactile impressions.

A good photographer can, with long and elaborate preparation reproduce all this in a single view, but A. can only approximate by doing his best and holding with one arm the source of light and with the other operating the release. If lighting problems force him to move too far away from the camera, an automatic release with a delay of about 12 seconds is employed. Years of experience have helped A. to gauge more or less correctly the angle from which the light has to fall on the sculpture to be photographed, to place the camera at the right height (usually that of the statue's eyes), and to eliminate most of the shadows caused by light coming from a single source and not directly from the front.

Yet, light must also be more intense on one side of a piece of statuary than on the other because this conveys the feeling that the object is three-, not two-dimensional. A. uses a white background as well as a white surface for the stool or table on which the figure rests. Ideally the background material should run continuously from the front of the support under the statue to the top of the background in one even

flow without breaks or folds. This results in the kind of photograph which well defines the contours of a sculpture and which can be reproduced without the use of masking or of an airbrush. A black background should never be used in archaeological photography because it tends to blur the outline of an object and, on the side where the shadow falls, eliminates the contour altogether so that it becomes impossible to distinguish between the outline of the object and the background. Black backgrounds are strictly "out", and have been for some time.

It is different, however, when a statue is being photographed in a location where a white background cannot be provided because of the height of the figure or the absence of a support in the rear. In such a case, lighting from above, leaving everything beyond the statue in complete darkness, creates the kind of velvet-black background which conveys the impression of space.

A roll of white background paper, smoothly running from bottom front to top rear, is a good setting for a sculpture but it wrinkles easily, and once it is torn and dirty in places it shows up distinctly in the picture. Therefore A. uses mainly a kind of white sheeting of foam rubber, 3 by 6 feet in size, which is made in Egypt and sells for about 90 piastres. It does not wrinkle, it falls freely without folds, and it can be washed in a detergent. But it tears easily, and it is impossible to turn a statue on this material when photographs are taken rapidly from all four sides. Instead the sculpture has to be lifted up, turned, and set down again--which has to be done competently by a workman from the Museum's maintenance force.

When white paper is used it is much easier to rotate a figure about its own axis, even when it weighs a hundred pounds or more, by means of a certain aid. This aid consists of an ordinary piece of brown, corrugated cardboard, but an inch or two smaller than the dimensions of the statue base so that it will not show. It protects the white paper against the rough under side of the figure and serves as a kind of turntable which makes it easy to shift the piece of sculpture. If it should show after the figure has been turned it can easily be put back in place when one slips a second piece of cardboard under a long edge of the statue base, tilts the statue on this support so that it does not dig into the white paper and yet is raised off its support; one then replaces the first piece of cardboard under the base, eases the sculpture down and withdraws the second piece of cardboard. The weight of the stone compresses the cardboard to such an extent that in a photograph it looks as if the figure rested directly on the white surface.

Since light in nature comes from overhead A. uses the flash from above so that the shadow falls beside and behind the main part of the statue he photographs. By placing a small block under the white paper or rubber cloth the statue is raised above its main support and the shadow falls to a large extent below its base level. Therefore, when one trims the photograph close to the statue base no shadow is visible at all. One can also dip the background paper or cloth behind the support below the level of the statue base before it rises to form the background so that the shadow falls into the depression formed by the dipping cloth or paper. But the edge of this depression tends to show up as a horizontal line in the background of the picture, thus spoiling the continuous flow of white from which the statue stands out to perfection. Even a white limestone sculpture can be photographed best on white against white provided that the space between the back of the statue and the background equals, or is greater than, that of the depth of the statue itself. If A. directs the main source of light toward the statue rather than toward the statue and background, the latter catches only the spill, not the main flow, of the light and thus renders a different shade of white, less brilliant than that of the main support, and the statue stands out well from the background rather than being drowned in it.

Another way of eliminating an unwanted shadow on the off side of a sculpture is the use of a second flash unit, provided with an electronic "eye" or flash release which triggers the slave unit the instant the main unit is set off. By placing it on a stool nearby or hanging it on a second tripod and directing it toward the off side of the statue to be photographed and toward the background A. largely eliminates the main shadow beyond the contour of the statue itself. Such an "eye" can be purchased at present for less than \$15.00, is the size of a large cufflink and is claimed to last for a lifetime. It is used by A. with a sixteen-year-old Braun Hobby Automatic, still functioning well thanks to a new wet cell battery every two years. Although too heavy to be held overhead with one hand it is used in the sedentary function described above. A.'s main strobelight is nowadays also a Braun, an EF 300, weighing only 4 lbs., whose powerful flash can register at 3 feet on AODX KB 14 (20 ASA) a black granite statue in raking, not direct, light with an opening of f:8. Strobelight is really a great invention; with a nickel-cadmium battery and charged at night from the local current it provides power for a full day's work. Having employed the same camera with the same film and the same portable source of light in Egyptian collections from Seattle (Washington) to Kiev (Ukraine), A. has always obtained the same satisfactory results with what he considers the essential traveling equipment of an Egyptologist intent upon recording Late sculpture in foreign parts. He normally uses on a tripod not the camera, but a 105-mm. bellows lens to which he attaches one camera body for black-and-white, and a second camera body for color photography; this enables him to take the same picture in two media, both times using the same source of light, namely synchronized strobe, at practically the same lens opening for the two different films.

Once the sculptural form has been recorded by description and photography, the piece has to be measured: total height, height of head, height of face, height of base, width of base, depth of base, and total width of the sculpture at its widest point which usually lies at the shoulders, upper arms, or elbows. These measurements are curiously interrelated, and although the ratio of proportions in Egyptian sculptures is not yet fully understood, this fact does not prevent A. from recording what is available to him because one must not withhold from future generations of students of statuary essential data, simply because at present nobody understands their interrelation. The work of Alexandre Badawy on harmonic symmetry has shown to what extent the basic measurements of ancient Egypt are interrelated. Of course, in measuring sculpture the use of a steel tape and especially of a spirit level is indispensable.

Last to be documented, though not the least important, is the statue's inscription, which may vary from a simple column of text down the back pillar to a vast array of lines covering all four sides of the base of a striding statue, the top of the base, the left side of the back pillar behind the advanced left leg, the back of the back pillar proper and sometimes even the narrow right side of the back pillar behind head, neck, torso and right leg. It can even extend to the shoulders and chest in a striding figure, and in a block statue all four sides of the block proper may be covered with the texts, the main portion of which decorates the front and runs down unto the covered feet. To be sure, many of these texts consist of well known religious formulae but in addition the inscriptions contain the name and titles of the man represented, his ancestors and their titles, and often even the name and title of the favorite son who had the statue made for his father "so that his name may live forever".

This is material which concerns P., the Philologist, and ideally he should be working side by side with A., each recording those parts of a sculpture which fall

within his field of competence. Even more ideally, there should be three to the team: P. taking down the texts, a photographer doing the photography, and A. describing and measuring the piece and evaluating its importance--historically, archaeologically and artistically.

But P. and A. meet in Cairo only every five years or so, and there has not been a competent photographer available to either of them in Egypt for a long time. Therefore A. sets to recording the inscriptions himself, hoping that they will come out clearly enough in the pictures for P. to copy months later when he receives the prints at his desk in Europe. A. has long given up copying anything but very short bits of the text. First, to copy a hieroglyphic inscription accurately and neatly, is a slow, tedious process, and second, no philologist trusts, for final analysis, anybody's copy but his own--and wisely so. If P. cannot copy the text from the original, he copies it from photographs, but these photographs must show each sign clearly, preferably in two different views, once with the light from the upper right, and once with the light coming from the left or upper left. Since most Egyptian texts read from right to left, the signs therefore look toward the right, and almost all statue inscriptions are cut in sunk, not raised, relief. Light from the left therefore illuminates well the most essential part of each hieroglyph, namely the front or, in the case of human and animal signs, the face which, with the light coming from the right, would be blurred by shadow in its contour but with the light coming from the left has the contour of its face crisply lit and well defined.

To photograph the inscriptions of a statue is not very difficult as long as the signs are deeply cut and the material is homogenous. If the statue is made of black, well polished diorite, for instance, the hieroglyphs will stand out as gray no matter where the light is coming from. But when the signs are poorly cut or partly filled with calcified mud, or when the statue material is not homogenous, but mottled, it is very difficult to make the hieroglyphs stand out concisely so that the inscription can be copied by P. in absentia.

In the old days scholars and photographers, in unholy alliance, used to sprinkle flour or white powder into such poorly visible inscriptions which, in part, made them more visible, but also blurred most of the details of the signs so that one could no longer distinguish an m from an ȝ or nh or even a Hr bird, thus spoiling all attempts at getting the details of a difficult-to-read inscription straight. The powder also settled in all damaged and chipped areas with the effect that signs become readable which had never been carved in antiquity! In short, white powder does more harm than good and is now generally disdained by epigraphers. A much more efficient means of bringing out the signs of a hard-to-read inscription in dark stone is to wipe lightly over the surface of the text with a moist cloth not wet enough to let the humidity attack the sunken hieroglyphs which stand out clearly against the shiny surface.

The same principle applies in photography, namely to render the signs of the inscription more visible against the dark or mottled surface into which they have been cut. This can best be done by taking advantage of the difference in depth by partly filling the hieroglyphs with shadow and rendering the surface lighter than it actually is. Raking light photography illuminates the texts in such a manner that the depth to which each hieroglyph has been cut into the stone becomes visible by means of a shadow. Since normally sculpture is photographed on and against a light background, that part of the surface on which it is standing acts as a reflector when hit by light coming from above and therefore adds to illuminating the contours of a statue, but tends to decrease the shadows in the sunk hieroglyphs.

Therefore, when photographing the individual inscriptions, A. slips a length of matte black cloth under the edge below the texts, thus creating a non-reflecting support which, when hit by the light from above will not throw it back and eliminate the shadows. In this way even hard-to-see hieroglyphs can be made to stand out better than they actually do. He increases the legibility further by taking two successive pictures of each inscription without moving the camera, one with the light from upper left and one with the light from upper right. Thus P., at his desk, has two photographs to work from, which are identical except for the distribution of light and shadow.

Man, conversing with another human being or studying a human image, instinctively looks to the eyes, actually seeks the eye level of the partner, and although differences in height as well as differences of viewpoint rarely fix the eye levels of observer and observed at exactly the same elevation, the fact remains that a look at the eyes conveys more than, let's say, a glance at the chin, mouth, or nose. To lower one's viewpoint so as to look from below into the nostrils of a face to be studied seems absurd, yet many photographers accidentally or deliberately choose for their camera lens an elevation which lies well below the eye level of the sculpture to be photographed, thus creating the impression that the man represented were looking up--a fake apotheosis which does injustice to the ancient craftsman as well as to his product. The Boston pair statue of Mycerinus, for example, is usually illustrated by means of an old photograph which was taken at too close a range, with the optical axis barely above waist level of the royal couple, making it look as if in the next moment, heads held high, Pharaoh and his Queen would be stepping on the poor photographer.

It is not difficult with a modern plate camera to fix the optical axis at the level of the eyes of the figure to be photographed and then raise the back to bring feet and base onto the negative. This results in a completely distortion-free picture which as closely as it is technically possible reproduces the impression gained by the human eye. When using a 35 mm camera, or any other camera with fixed front and back, and raising the lens to the eye level of the statue, A. has to tilt the camera downward in order to take in base and feet as well. This slightly distorts the body from the waist down, but even in an 8 x 10 enlargement is only noticeable to a trained eye. Everything above the middle of the torso, and especially the head, is rendered as the sculptor must have seen and intended them when he worked those parts. Actually, the human eye in nature forever looks down upon the lower torso, legs and feet and compensates for the foreshortening thus viewed. Therefore a photograph taken from the eye level of the observer takes in things as the eye registers them in nature.

By now A. has recorded the sculpture or the group of statues entrusted to him earlier in the morning. P., if he was present, has copied the inscriptions, or A. has made detailed photographs of the texts as well. P. incidentally almost never copies an entire text by hand, hieroglyph for hieroglyph. He jots down in transcription those texts which contain well known formulae and which he expects to see easily on the general views taken, and only copies in detail what is hard to read, what he does not expect to recognize well even in a detailed photograph, and any unusual writing of a name or title. A. does not like to take detailed views of the texts; he is far more interested in the sculptural form. P. likes to have detailed views of the inscriptions because they save him time in the Museum and permit him the leisurely study of the texts at home at his desk which he prefers to working with a heavy piece of statuary in the diffuse light of a gallery perched on an uncomfortable stool. There is the usual exchange of hasty directions: "Tu me prends ça et ça et ça," and then with a sigh A. goes

to work. The greatest recompense is, however, when P. admits that he can see a detail of an inscription better on the photograph than on the original.

And now the closing procession approaches: Curator, assistant, chief carpenter, *reis*, workmen, policeman, sergeant. The statue, or statues, are found to be still present and accounted for, the seals of the wall case are inspected, found to be intact, and are removed by cutting the wires. Once again the seals are hammered flat on the floor to render them useless; the case front is removed after the screws all around have been taken out. The little slip of white paper placed where a sculpture had been removed is picked up and the number is read aloud and compared with the number on the statue about to be put back in place, and everybody agrees that everything is fine, O.K., and in order.

The statues replaced, the case front screwed back in place, the wires laced and sealed and the seals inspected--well, the whole procedure has taken barely twenty minutes, and A. and P. are packing up, contented to have recorded in full one or two or even three more unpublished statues from the Late Period of ancient Egypt. It's been a rich day indeed.

JAROSLAV CERNY

Pilsen, 1898 - Oxford, 1970

by

Dr. Labib Habachi



JAROSLAV CERNY

1898 - 1970

When the BBC announced the end of last May the sad news of Prof. J. Cerny's death, his many students, colleagues and friends in Egypt could hardly believe it. They had seen him off only a few days before in full health and, as usual, full of life and with the hope of coming back to his beloved Egypt in the next season. For me, this news was a great shock. Our friendship goes back to 1925 and it grew with years. It was in that very year that Dr. Cerny made his first visit to Egypt, where he agreed to accompany the first group of Egyptian students of Egyptology at Cairo University as a mentor in their usual trip to the important sites of Upper Egypt. Though still in his thirtieth year, a contemporary of most of the students, he was able to give them of his great knowledge. While still a schoolboy, he had been attracted to Egyptology and, as he himself used to say, the best present he ever received was a book on this subject given to him as a present on his 15th birthday. But his serious studies had only begun at the age of 19 in Prague University with Professor Lexa, these studies ending with his doctoral degree on the community of artists who used to live in Deir el-Medina and who were responsible for constructing the royal tombs in the Valley of Kings and the Valley of Queens.

Since then and during the past 45 years, Dr. Cerny had divided his time between teaching and publishing. Between 1925 and 1940 he passed each season working with B. Bruyère on his dig at Deir el-Medina, closely studying its ancient community and in particular the ostraca in hieratic left by its members. During the summers of those years he used to go to Prague to teach and to London to work with his friend Sir Alan Gardiner on similar ostraca in his possession. Because of the Second World War and its results, he was obliged to spend most of his time during the years 1940-1946 in Europe working on various subjects.

From 1946 until 1951 he occupied the Chair of Egyptology in the University College, London, and from 1951 until he retired, that at Oxford. In his first year at Oxford he married Marie Sargent, and settled in a small house in the suburbs, where he was regularly visited by friends and colleagues. From 1956 up to the end of his life, he had been working with the Center of Documentation in Egypt. Almost each year Iaro and Mania used to come to Egypt to live on one of the house-boats of the Center, where they spread a gay atmosphere wherever they went. There he used to work hard on copying difficult inscriptions which are in danger of disappearance. At first his work was concentrated on the Marriage Stela of Ramesses II in the great Temple of Abu Simbel, weathered by time and atmospheric changes, and other similar texts. When Nubia was submerged by the waters of the High Dam, he was directed to the Theban Necropolis. On its high cliffs, graffiti, mostly in cursive hieratic, are carved everywhere. There he used to pass two months each year recording these rather difficult inscriptions, not easily reached, with some Egyptian Egyptologists, one of whom he honored by making him a co-author.

During all these years, Dr. Cerny was able to produce scores of books and articles on various subjects, especially on the community of Deir el-Medina, whose individual lives he knew in greater detail than any other living person. Many of these books were published in collaboration with colleagues of various nationalities such as Gardiner, Fairman, Bruyère, Clère, Posener, Parker, Botti and Sadek. He was also able to visit various museums, such as the Cairo and Turin Museums, to study certain collections and to visit universities to teach, including Brown University and the University Museum, Philadelphia. In these places, as well as in London and Oxford, he developed many scholars and helped and encouraged others in their research work. He was always ready to give his time and knowledge to any scholar asking for information. Few among Egyptologists are the scholars who published so many books and articles and produced so many students, and fewer are those who helped and collaborated with colleagues of various nationalities as did Dr. Cerny. As a sign of appreciation

of his great work and warm personality, colleagues of thirteen countries from five continents contributed articles in a Feschrift dedicated to him on his 70th birthday. In that volume, the titles of his publications filled six full pages: 99 articles, 13 reviews and 16 books with 3 more in press.

With the passing of Dr. Cerny, Egyptology has not only lost a first class scholar, but also a man of great quality and warm heart, who ought always to be remembered. On the part of Egyptians, he is especially to be remembered for his numerous contributions to Egyptology, for his great love of Egypt and for his close friendship with many Egyptians.

PROVISIONAL REPORT ON THIRD SEASON, DRA ABU EL-NAGA PROJECT,
UNIVERSITY MUSEUM, PHILADELPHIA

by
Lanny Bell, Field Director

Our activities this year were again concentrated in the tomb of the two Ramesside High Priests of Amon, Bekenkhons (35) and Nebwenenef (157). We worked at Luxor from February 22 to April 20, 1970, and our field staff consisted of Geoffrey Pearce (Chief Conservator), Robert Smalley (Conservator on two months' leave of absence from the National Museum, Copenhagen), Martha Bell (Archeologist), and three students--Jan Johnson and Tom Logan of the University of Chicago (Epigraphers) and Cathleen ("Candy") Keller of the University of California at Berkeley (Epigrapher and Archeological Assistant); I served chiefly as Coordinator of work and General Administrator. In addition, we enjoyed the presence, alternately, of two Antiquities Service Inspectors, Mahmoud Mohammed Hamza, Inspector for Minya and Assiut at Mellawi, and Ahmed Said Hindi, Inspector of the Western Delta at Alexandria. We were fortunate to be able to stay on the ARCE houseboat "Fostat" moored at Luxor Temple and generously made available to our expedition by the Center. As previously, we were financed by a grant of PL-480 (Counterpart) Funds as well as from University Museums's own Eckley B. Coxe, Jr., Fund. We wish here to recognize the assistance and support given to us and the enthusiasm shown for our project by Dr. Gamal Mukhtar, Under-Secretary of State for Antiquities in the Ministry of Culture, Dr. Gamal Mehrez, Director General of Antiquities and all those members of the Antiquities Service involved with our work in any way.

In Bekenkhons we resumed the cleaning and replastering of walls and ceilings--including the partial reconstruction in plaster of certain interior architectural features of the tomb--and the collation of texts previously copied and the recording of hitherto unknown inscriptions. Besides experimenting with the ingredients of solvent mixtures, our Conservators undertook successfully the removal of limewash concealing some texts and scenes. It was during the clearance of a shaft in the courtyard of the tomb that we found a small ebony inlay inscribed for the High Priest Bekenkhons himself.

In Nebwenenef we continued rebuilding the destroyed central pillars in the broad hall, finishing two more of them; and our masons repaired another. In addition, we were given the services of two of the workmen of Mohamed It-Tayeb Aly, Chief Restorer in Southern Upper Egypt, to fill some dangerous structural cracks in the ceiling and supporting pillars, and were assisted by the Architectural Division of the Antiquities Service at Luxor to shore up the ceiling in preparation for constructing a final pillar there next year. We began the copying and collation of texts and removed more of the occupation debris encumbering the tomb. We investigated this deposit stratigraphically and learned some of the history of the usage of the tomb from Coptic times down to the

modern period, and its consequent destruction. By sieving the contents of our baskets we found the fragments of many small objects--mostly intrusive and many of Pharaonic date--and numerous tiny chips of plaster from the tomb wall itself. Near the end of the season there emerged, beneath about five feet of accumulated straw, waste, and dust, the edge of a very large piece of limestone--its decoration preserved unburnt--fallen anciently from the ceiling directly above, which is now quite burned and covered with black soot.

Because our on-site magazine--Tomb 160 (Besenmut)--had been broken into during our absence and some objects from our previous season taken (one of which--The shawabti of Nebwenenef, purchased on the antiquities market at Luxor and taken to the United States--has been recovered for us and will be returned to Egypt to be presented to the Antiquities Department), we changed the padlock and strengthened the emplacement for its iron door, enlarged and remodelled the Ghaffir's hut nearby and hired a special watchman for our concession, and sealed the door and turned the keys over to the Inspector before we left.

Besides maintaining the area generally and collecting surface fragments wherever we found them, we gathered carbon-14 samples from the mud-brick pyramids (to be used in attempting to refine the C-14 dating technique), installed an iron door across the entrance to the tomb of the Viceroy of Jush Setau (289)--which has been closed and inaccessible for practically fifty years--and took delivery of a second door for the tomb of the Viceroy Anthotep (300), to be opened next year. Otherwise, in an effort to approach our tomb totally, from every aspect, we have recently made application to demolish the village houses located just before Nebwenenef, these presently restricting access to the tomb and preventing the study of its courtyard.

SECOND SEASON OF THE AUSTRIAN EXCAVATIONS IN THE ASASIF,
LUXOR-WEST (MARCH-APRIL 1970)

by

Dr. Manfred Bietak
Field Director, Austrian Mission

The second season of the Austrian Mission in the Asasif lasted from March 1 till April 23, 1970. The mission enjoyed the visit of Professor Gertrud Thausing, University of Vienna, head of the Committee which dispatched the expedition, during April. The staff of the mission consisted of:

Dr. Manfred Bietak - Director
Mr. Heinz Satzinger - Deputy Director, Designer and Restorer
Dr. Elfriede Reiser - Egyptologist
Mr. Rudolf Lamprecht - Architect
Mr. Herbert Pockorny - Architect
Mr. Abd el Halim Risq - Inspector of the Department of Antiquities, who again lent his kind assistance for the work of the expedition. The mission is also indebted for various help to Chief Inspector A. Taher, Inspectors 'Abd el Hamid ed Daly and Mohammed Saleh and to Chief Engineer Mr. Salah Osman.

I. Topographic Remarks:

The Austrian concession in the eastern half of the Asasif borders to the east on the asphalt road leading to the Valley of the Kings (near tomb 27, Sheshonq,

Italian concession) and to the west on the German concession. The wadi, coming from Deir el Bahri in an easterly direction turned near Chocha towards the south, within the Austrian concession and issued in a southeastern direction into the fertile land. This change of the wadi-bed had been caused by the wadi's eastern part of the height 104, which had blocked the wadi's course to the east and descended gently to a rock plateau.

To gain access to the wadi from the east and to his mortuary-temple, King Neb-hepет-Re' Mentuhotep (11th dynasty) had chiselled a channel through this rock plateau in the eastern part of the Asasif to build his causeway (stratum E).

During the Middle Kingdom and the Second Intermediate Period many private tombs were cut into the new artificial rock face north and south of Mentuhotep's causeway (stratum D). Tomb no. 1, already described in the first report, was situated east of an ancient road crossing the Asasif in a N-S direction paralleling the modern asphalt road.

Thutmose III built his causeway northwards and parallel to the causeway of Mentuhotep by enlarging the Asasif trench through the rock plateau in the eastern part.

In the Eastern end of the Asasif, Winlock had already discovered the remains of a large temple of the late New Kingdom (stratum B). The foundations of this building destroyed the causeway of Mentuhotep and the south wall of the causeway of Thutmose III in an area of about 250 by 60 m.

In the Late Period tombs had been cut into the steep rock face north of the causeway of Thutmose III. Eventually all the height 104 became honeycombed. The older tombs (26th dynasty--Ptolemaic period) usually had halls, courts and pylons of mudbrick in front of them, which had been erected over the remains of Thutmose III's north wall. The area of this causeway possibly served as an access-road to this necropolis. Tomb superstructures of mudbrick were built over shafts with burial chambers. The most important buildings of this kind in the Asasif were the tombs of Skeshonq and Montemhet, both outside the Austrian concession.

II. Excavations:

Beside the excavations of Tomb I last season, the mission dug two parallel trenches consisting of a north-south row of 10 m squares, leaving a section wall between adjoining squares.

The first trench (110 x 10 m, H-R) was laid along the eastern boundary of the concession. A second trench (40 x 10 m, K-N/26) was started in an attempt to locate station sanctuaries in both causeways. The following description of the antiquities and structures is in chronological order:

E: Remains of the causeway of Mentuhotep were discovered in L/M/26. The two lowest courses of the northern mud brick wall are still preserved. Still visible in mud traces on the "taffle"-bed are the remains of the forewall which has been removed. The lower part of a statue of Mentuhotep was found a few meters east under the foundations of a Late Period tomb superstructure (N/27).

D: Remains of tombs of the Middle Kingdom and Second Intermediate Period had been discovered in the excavation areas of the first two seasons. Tomb 1 was described in the first report. In the bed of Thutmose III causeway are visible the marks

of a corridor, which once led from the Mentuhotep causeway to the north through a stone-framed door into a funerary chamber. All the upper parts of this tomb had been cut away by the laborers of Thutmose III. From this funerary chamber two shafts led down into burial-chambers. One was excavated this season. It was plundered, but some Middle Kingdom pottery, human remains and tiny fragments of Middle Kingdom literary papyrus were collected.

C: The causeway of Thutmose III was studied in both excavation areas. Down the middle of this causeway were the remains of a row of trees. The pits had been cut out of the remains at the 10 m depth and filled with mud and mudbrick fragments, in order to permit the trees to grow large. But the root remains indicate that the trees soon died, possibly from lack of water after the end of Thutmose III's reign. These tree pits were not observed in the German concession towards the west. Possibly they stopped in front of the station chapel in the first quarter of the causeway. Full excavation of the second trench (K-N/26) will show if this theory is correct.

B: Austrian excavations in the Asasif may possibly eventually explain the large mortuary temple, already discovered by Winlock. The western part of this structure extends as far as the Austrian concession (K-R/27 ff.). For the foundations a big basin (ca. 250 x 60 m) had been cut out of the rock and filled with pure sand. Under the sanctuaries in the Austrian concession the rock bed was twice as deep as for the rest of the temple. On the rim of the rockbed were found seven hieratic ink-inscriptions, marking the progress of the work of the stonemasons with successive dates and measurements taken at that time. The inscriptions mention the sanctuaries at the western end of the temple and the name of an official Wsr-M3'.t-R'-nht, possibly an overseer of works. On the sandbed rested a layer of remaining chips of a sandstone pavement as well as chips of limestone from the wall. Nearly nothing remains of this structure and in the Late Period the remains of this temple were already hardly visible.

Blocks were taken from the temple to be used for sealing burial chambers of the tombs. To the west, behind the sanctuaries, the blocks are so numerous that we may suppose that they are from the backwall of the temple. These are inscribed with offering scenes, and some of the colors have been preserved. Of the numerous cartouches, all are from Ramses II. Granite chips bear the name of Seti II. There is nothing to date to confirm Winlock's dating of this temple in the 20th dynasty (Ramses V or VI). The mission also found two fragments of Osiris statues of Amenophis I in this area.

A: In this season the tombs of the Late Period in the plain of the Asasif were studied. Shafts had been cut through the debris of the causeway of Thutmose III and the temple area. All the funerary chambers were robbed. Often tomb systems were connected to each other with small corridors and so the name of Asasif can be explained.

In the tombs I/30 no. 1 we found the remains of a beautiful small vanity box of glazed wood with designs of Bez, Tawertet and the name of King N-m3'.t-R' on it. Further discoveries from this chamber were three wooden lids of canopic jars with the name of Horussons written in hieratic on them, and a fish of carelian, framed in electrum.

West of Sheshonq's tomb (26th dynasty) the remains of two tomb superstructures were uncovered, with shafts leading from each room down to a burial chamber. Under the walls were found frequently big storage vessels full of embalming materials. Bigger units of such tomb systems are to be expected next season, in the autumn of 1970.

A VISIT TO OSIRIS, LORD OF ETERNITY, AT KARNAK

by

Dr. Donald B. Redford
Associated Professor, University of Toronto

With the kind permission of the Department of Antiquities and the approval and assistance of the Centre Franco-Egyptien at Karnak, the writer was able during the months of May and June to study the 8th Century Temple of Osiris heka-djet, the sole surviving edifice of 23rd dynasty date at Thebes. The party included, besides myself, three graduate students from the Department of Near Eastern Studies of the University of Toronto, viz., Miss S. Turner, and Messrs. F. T. Miosi and Bierbrier, a photographer (R. Johnson) and an artist (J. P. Clarke). The project was made possible through a grant in aid of research from the Canada Council for the Arts and Sciences.

The temple of Osiris heka-djet lies against the western temenos wall of Karnak, a few score meters from the N.E. corner. The original shrine was the work of an Osorkon and a Takelot (each usually labelled III), and the formers' daughter, the divine worshipper of Amon, Shepenwepe. A marked contrast to the later Kushite additions to the building in style and, unfortunately, also in preservation, the 23rd dynasty structure contains some very interesting examples of Libyan relief in a rather overlooked late Ramesside tradition.

The scenes have the additional distinction of showing headdresses, coiffures, costumes and rituals not often seen in the normal repertoire of temple decorations. The entire temple and its reliefs were photographed from every conceivable angle, and the texts copied and collated, and about 2/3 of the scenes were drawn to scale. Hopefully a two-week season in the spring of 1971 will enable us to complete the drawings, and perhaps make a survey of the structure.

The heat of a Luxor summer cannot be expected to do anything but dampen the ardour of even the most enthusiastic students of Egyptology. Nevertheless, all our party bore up admirably under the strain, and it was with a feeling of regret, in fact, that on June 11 we consigned our new-found friend, The Lord of Eternity, to the heat and the silence for another twelve months.

NOTES ON ACTIVITIES IN THE U.A.R.

Department of Antiquities

In mid-December, an Egyptian archeological mission under the direction of Dr. Abdel Hafez Abdel Al began digging at Kim Abu-Billo, located in Behera Province in the Delta. The work is scheduled to continue until the rising waters of Lake Nasser cover the area in July. The site, measuring 176 meters by 4 kilometers, has been divided into four, one team digging in each quarter. The upper layer of the Tell was Roman, the next layer Greek and the lower level pharaonic, dating from the 12th dynasty. In the adjoining cemetery, many gold earrings, necklaces and rings have been found. The custom of covering the eye of the deceased with a piece of gold having the form of the original eye and of placing a sacred scarab on the mouth, a custom dating from the end of the 18th dynasty, was practiced. Several skeletons were found whose hands held a bronze coin, payment for the passage by boat to the

other world. One of the most complete collections of beauty aids was discovered, including tubes of eye-shadow, mirrors, scissors, perfume bottles, earrings, bracelets, necklaces, rings and even hair tweezers. Glass and earthenware pitchers were found, as were marble vessels apparently brought from Greece by their immigrant owners.

In a small area located just to the east of the Memphis colossus, between the Rest House and the Sakkara Road, Inspector General Mr. Sami Farag uncovered the damaged skeletons of five animals which have been identified beyond any question as bulls. The skeletons lie within walls of what at one time must have been a mud-brick structure whose significance cannot be known until the area is excavated further.

The sale of objects from the Cairo Museum has been further postponed until the fall.

Other Expeditions

The French expedition working in Karnak North ended its season in mid-April. Two more seasons are needed to complete the cleaning of the temple of Thutmose III. Several important statues have been found: one of Sesostris III, another of a priest of Amenophis III, and a third of a seated figure dating from the New Kingdom. Many Demotic and Greek ostraca have been found as well as painted pottery dating from the 18th dynasty.

French excavations at Dar al Medina ended on April 20. A tomb containing three sarcophagi was discovered and the wrappings of the three mummies are being analyzed. Meanwhile, the reliefs of six tombs, already cleared, were photographed. A necropolis was discovered near the road connecting the Ramesseum with Medinet Habu. The tombs, dating from the 21 or 22 dynasty, consisted of a mudbrick structure of three rooms with a perpendicular shaft leading to the burial chamber. Ushabti and gold jewelry were found in the burial chambers but the paintings on the walls were badly damaged by the humidity.

The Centre Franco-Egyptien continued to excavate the area in the vicinity of the First Pylon. While clearing the quai, two ramps were discovered leading up from the Nile, one for the priest to carry water as part of a ceremony relating to the cult and the other to drag boats up from the water. A granite fragment containing the Greek section of a bilingual inscription was discovered and it is hoped that the fragment containing the hieroglyphic translation will be found. Discovered in the First Court were the remains of a dromos which was much older than the existing Avenue of the Sphinxes.

The German-Swiss expedition on Elephantine Island, under the direction of Prof. Dr. Werner Kaiser, devoted most of its second season, from April 21 to May 10, to photographing the Big Temple. The blocks of the Temple of Satet were numbered, dismantled and stored.

A German expedition started clearing the two buildings, each dating from a different period, of the Monastery of Saint Jeremiah at Saqqara.

Professor Edda Bresciani, of the Papyrological Institute of the University of Milan, in collaboration with the Center of Documentation and of Study of Ancient Egypt (C.E.D.A.E.) spent the month of April working on the ptolemaic temple of Isis in Aswan. Demotic inscriptions, Coptic graffiti dating from the time when the

temple was converted into a Christian church, and hieroglyphic inscriptions on about 300 blocks within the temple were copied and photographed. A small area south of the temple was partially excavated, the work to be completed during the next season, January and February 1971.

Other Events

During the last few months several distinguished scholars have lectured on various subjects. On March 23 Dr. Gamal Moukhtar, Under Secretary for Antiquities, spoke at the Italian Cultural Institute on the Temple of Thutmose III at Ellesiya; on April 2 Mr. Georges Laclevère, Director of the Institut Geographique National de Paris, spoke at the Documentation Center on "Les Procedes Photogrammetriques Appliques à l'Architecture et à l'Archeologie"; Dr. John A. Wilson lectured at the AUC on April 7 on "Ancient Egypt, Maker of Civilization" and at the Coptic Archaeological Society the following evening on "Herodotus in Egypt". On April 28 Dr. Bernard Bothmer spoke on "Persian Influence in Ancient Egyptian Art" at a lecture co-sponsored by the ARCE and the Italian Cultural Institute; on May 1 a seminar, open to invited guests, was held at the Dar al Hikma on "Science in Archeology" and Dr. Gamal Moukhtar, Dr. Kasim Abdel Khalek, Dr. Zaki Iskander, Dr. Adib Bedewi, Dr. Mahmud all participated.

A new Dutch Archeological Institute will soon be opened in Cairo; a building has been purchased for this purpose in Zamalek. The Institute will be owned and operated privately by Leiden University and will not, as originally envisaged, be a government institution.

Two extremely successful recitals were given at Sayyed Darwish by the well-known American organist Marilyn Mason on April 28 and May 3. Arranged on the initiative of Dr. James E. Harris, Director of the ARCE Nubian Cephalometric Survey, the concerts were co-sponsored by the American University in Cairo and the Ministry of Culture.

A concert under the direction of Dr. Roger A. Allen, Associate Professor of Arabic at the University of Pennsylvania and selected as an ARCE Fellow for 1970-71, was held at All Saints Cathedral on June 4. The program included selections by a combined choir as well as organ and piano music.

THE CENTER'S GUEST BOOK

During the latter part of March Professor Politi, Director of the Italian Cultural Institute in Cairo, came to the Center to discuss arrangements for the lecture of Dr. Bernard Bothmer on May 28, to be co-sponsored by the Institute and the Center. Miss Elizabeth Brown, Foreign Service Officer attending the Senior Seminar in Foreign Policy in Washington, included Cairo in the itinerary of her field trip. Prof. J. J. Clère, epigrapher and Egyptologist at the Ecole des Hautes Etudes of the Sorbonne, and his wife called at the Center several times during their three weeks' stay in Egypt. Mr. Carl J. Hofstra, Third Secretary of the Dutch Embassy, came to discuss details of the new Dutch Archeological Institute which is about to be established in Cairo.

Our first visitor in April was Dr. Mahmud Hassan, former UAR Ambassador to the U.S. Mr. Kamal Mallakh, archeological editor of Al Ahram, Dr. Eldon E. Braezi, President of Tarkio College, and Dr. John B. Burch, of Ann Arbor, Michigan, all called at the Center. Prof. Ch. Kuentz, noted French Egyptologist and co-author with Mme. Desroches-Noblecourt of the two volumes on the Little Temple of Abu

Simbel published by the Center of Documentation (C.E.D.A.E.), paid us a visit, Mr. Richard B. Parker, Country Director of the U.A.R. in the Department of State, for whom the Center had arranged a tour of Islamic monuments with the collaboration of the Department of Antiquities, came to see the office. In mid-April the professional staff of Chicago House, including Mr. and Mrs. Martyn Lack, Tim Healey, Mr. and Mrs. Richard Turner and son "Mostafa", Grace Huxtable, Mr. and Mrs. Reginald Coleman, Carl de Vries and David Larkin, followed a few days later by Director and Mrs. Charles F. Nims, transited Cairo after having completed another successful season at Luxor. Toward the end of the month members of the University Museum, Philadelphia, Expedition on their way back from Dra Abu el-Naga, signed our guest book: Director Lanny and Martha Bell, Geoffrey Pearce, Robert Smalley, Tom Logan, Cathleen Keller and Jan Johnson, the latter already a veteran of two seasons with the ARCE Hierakonpolis expedition. The Center arranged for Dr. Stanley A. Kovey, Director of the Computer Center at the Smithsonian Institution, to discuss the Pyramid X-ray Project with Dr. Ahmed Fakhry, one of the originators of the project, and with Prof. Adib Bedewi, head of the Physics Department at Ein Shems University, and to visit the Giza laboratory, the installation inside the Chephren Pyramid and the Ein Shems Computer Center. Dr. Kent Weeks of the Metropolitan Museum and former ad-interim Director of the Center was in Cairo for ten days to finalize plans for clearing and publishing some Old Kingdom tombs in Giza during 1971-72. Finally, Dr. Grimm, most recent arrival at the German Archeological Institute, paid us a courtesy call.

During May, Mr. R. Lackanay, Vice President of the Archeological Society of Alexandria, called to acquaint himself with the activities of the Center. Professor Hermann de Meulenaere, Field Director of the Belgian Mission to El Kab, called while in Cairo to investigate an alternate concession in Thebes and to collaborate with Dr. Bothmer on a new volume of the Cairo Museum's Catalogue General. Prof. Donald Redford of the University of Toronto visited the Center en route to Luxor with five students of archeology. Dr. S. A. M. Soliman, Director of the Institute of Ophthalmology in Cairo, called to discuss the possibilities of collaborating with the Center in a project to establish a museum of the history of medicine in Egypt. Mr. William Lillys of the Boston Museum of Fine Arts stopped in en route from Athens to the U. S. Dr. Roger A. Allen, Assistant Professor of Arabic at the University of Pennsylvania, and Miss Jean Keith of Columbia University, both of whom had been selected as ARCE Fellows for 1970-71 called at the Center.

During the first week in June Professor Christopher Fullman, of the Near East Studies Program at Upsala College, called to thank the Center for arranging a program for a group of students he was conducting on a tour of Egypt.